

NATIONAL SPORTING LIBRARY NEWSLETTER

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Herbert Haseltine, A Sculptor With An Eye For A Horse

Elizabeth Barton Dubenitz

The ultimate goal of an artist is to find that perfect balance between objective and subjective beauty. Representation of beauty through the proper use of form and color is important, but equally as important are the emotions the subject arouses in the spectator. When the artist can combine his own love and appreciation for the subject, and still not lose sight of the objective; then you have a sculptor and artist the caliber of Herbert Haseltine.

Throughout his lengthy career that spanned over 50 years, Haseltine's love of and involvement with the equine subject provided a strong inspiration. It enabled him to come in contact with the most knowledgeable and influential horse owners and breeders of the day.

Herbert Haseltine was born in Rome in 1877 to American parents, but he was sent stateside at age sixteen for his higher education. He later attended Harvard, but left to pursue a classical art education overseas. He first studied in Munich at The Royal Academy and later at the Academie Julian in Paris. Eventually he returned to Rome to indulge in his favorite pastime, playing polo. A first rate polo player, Haseltine recalled that during this period he was "subconsciously studying the conformation and movements of horses, which served as a foundation for more serious work in later years."

In 1905 he showed some of his drawings and paintings to the French artist Aime Morot, who to Haseltine's surprise, was most impressed. Morot agreed to tutor Haseltine and suggested that he try working with sculpture to help him better understand composition and form. He offered him the following advice, "Do not try to copy me, or anyone else; develop your own ideas. You will do best at what interests you most."



Composite Type: The Thoroughbred Horse *from the set, The Champion Domestic Animals of Great Britain, 1925. Herbert Haseltine (1877-1962). Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.*

This advice resulted in Haseltine exhibiting his first sculpture, a polo piece entitled "Riding Off," at the prestigious Salon des Artistes Francais in Paris in 1906. This bronze, cast one-third life size, won an honorable mention. This was an incredible accomplishment not only because it was his first attempt at sculpture, but because he transformed it from a rough wax to a finished bronze in less than a month. His inspiration and perseverance paid off as he received an order for seven more castings and a deluge of private commissions. His illustrious career was off and running.

From 1906 to the beginning of the first World War Haseltine exhibited work in Paris, London, Rome, Vienna, Ghent and Brussels. The

private commissions continued to mount. Included were bronzes of "Spearmint", winner of the 1906 Derby for Major Eustace Loder, (this bronze was subsequently exhibited at the Paris Salon and The Royal Academy, London), King Edward VII's charger "Kildare," and Queen Alexandra's barouche horse "Splendor." In 1909 he was invited to America by Harry Payne Whitney to do a commission of the famous "Meadowbrook Polo Team" which had won the International Polo Cup that year. This bronze was later given to the Hurlingham Club by Mrs. Whitney and a replica is owned by the Whitney Museum in New York. It is a very animated and balanced work and one of Haseltine's finest pieces. During this year he also exhibited his first "Thoroughbred Horse" bronze in which, according to Haseltine, he used "the best points of several thoroughbreds, merging them into one horse." It was the first of five successive bronzes of the thoroughbred, between the years 1909 and 1949, he was to model, with each new casting containing modifications. One of his driving passions was to someday create the "ideal" thoroughbred.

Between 1909 and the outbreak of World War I Haseltine continued accepting individual commissions on both sides of the Atlantic. His tutor Aime Morot had long been fascinated with the color and pageantry of bullfighting and this inspired Haseltine to take a train to Madrid to see it firsthand. As with all his ideas for future sculptures, they had to be thoroughly researched. He attended every bullfight for six weeks straight and made countless sketches of them. This resulted in the completion of an extraordinary bullfight bronze entitled "Un Puyazo." A casting was ordered by his good friend John Singer Sargent who, in payment, sketched a portrait of Haseltine. Another casting was also ordered by The Museum of the Hispanic Society of America, which later commissioned him to do an equestrian statue of His Majesty Don Alfonso XIII, King of Spain. A replica of "Un Puyazo" is owned by The National Academy of which Haseltine became a full member in 1945.

With the outbreak of World War I Haseltine volunteered to work for the American Embassy. When the United States came into the war he joined the American Military Mission with the French Army and worked in the Camouflage Section in Europe. During this period Haseltine had a first hand view of the exploitation of the horse. They were heavily relied upon to move troops, artillery guns and equipment and their amazing contribution to the war effort became a topic of many sporting artists of the day. Gradually Haseltine, during periodic leaves from the front, modelled two bronzes that were exhibited at The Galerie Georges Petit in Paris immediately after the War. Both works, "Soixante Quinze" (later renamed Field Artillery) and "Les Revenants" (Returning Specters), rendered a descriptive statement of the toll the war took on the horse. "Soixante Quinze," a very large bronze, over nine feet in length, depicted a long line of

horses struggling to pull the heavy artillery guns over a rough terrain. It was purchased by the Honorable and Mrs. Robert Woods Bliss who later donated it to the Smithsonian Institution. "Les Revenants," slightly smaller in size, was a very melancholy work, representing the tired, sick and gassed horses returning from the front. Their heads are hanging low and there seems barely enough flesh on them to cover their bones. As an animal lover and an admirer of the inherent beauty of the horse, this work must have been a particularly difficult one for Haseltine to model. It was purchased by the Luxembourg Museum, Paris, and subsequently won the Paris World's Fair Gold Metal in 1937.

In 1920 Haseltine's focus began to change. He had always been drawn to the "plastic" beauty of classical Egyptian and Greek art. The fifth century Greeks, masters of the "cire perdue" or "lost wax" method of casting bronzes, were also master stone

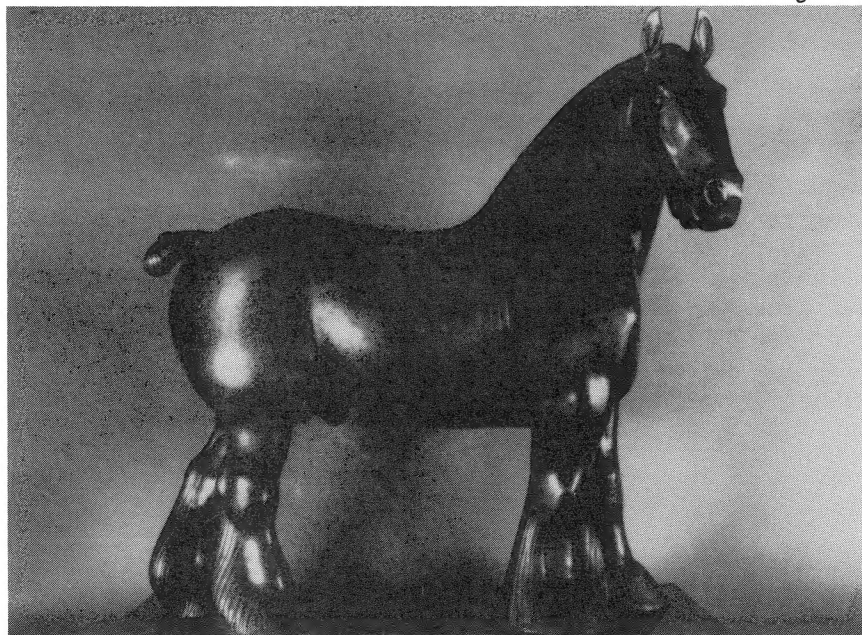
carvers. What the Egyptians devised, the Greeks perfected. Haseltine knew there were limitless possibilities in experimenting with different materials and patinas in his modelling. This transition of style is wonderfully demonstrated in his best known group of sculpture, *The Champion Domestic Animals of Great Britain*.

In the summer of 1921 Haseltine undertook a very important and influential commission. He was asked by King George V to model his champion shire stallion, Field Marshal V [photo 1].

This stallion was a magnificent looking animal and was England's champion for several years. The mere size and stature of this horse was so impressive that it inspired Haseltine to model other champions of the day, both horses and livestock. "The best England could produce" would provide the perfect subjects to be immortalized in marble, stone and bronze.

From 1922 through 1924 Haseltine travelled throughout England, Scotland, and Ireland modeling his subjects. The draft horses included the Suffolk Punch, the Shire and the Percheron. The thoroughbreds were complimented by a champion steeplechaser and a famous sire. The bovines were represented by the Aberdeen-Angus, the Shorthorn and the Hereford, and the sheep by the Lincoln and Southdown breeds. For the pigs he chose the Middle Whites, imported into Yorkshire in the 18th century, and the Berkshires.

He was careful to choose the best medium suited to the individual animal. He wanted to faithfully reproduce their actual shapes. For the Scottish Aberdeen-Angus, "Black Knight of Auchterarder" [photo 2], a solid, shapeless, black bull, he chose shiny black Belgian marble. The Shorthorn, another Scottish breed, was represented by "Bridgebank Paymaster." He had a curly red coat and a white face, chest and tail. This he modelled in Rouge Acajou marble. The Hereford Bull, "Twyford Fairy Boy", was cast in bronze, gold plated, and accented by gold horns and hooves. In order to create the appearance of a white head



1. Shire Stallion: Field Marshal V, from the set, *The Champion Domestic Animals of Great Britain*, 1924-34. Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.

and chest Haseltine applied a lovely pale green patina to these areas. The Dairy Shorthorn, "Lily Charter II", was given the same treatment. The strange looking pigs, the Middle Whites, with their pushed in, turned up noses and oversize ears, were carved from the pink Rose St. Georges marble, [photo 3]. The Berkshire Boar, a domestic breed, black with a white face, was a chiseled bronze accented by a black patina, with his hooves and face plated with gold. The Southdown Ewe, from the Kings own flock, noted for it's fine, densely textured wool, was cast in bronze and plated in gold. The Lincoln Rams presented their own set of problems with their immensely wooly coats. Here Haseltine aptly chose to carve them out of rough burgundy limestone, [photo 4]. The draft horses were also produced in a variety of mediums, each reinforcing the notable characteristics of the breed. The imported French Percheron dappled grey stallion "Rhum" [photo 4] was carved out of grey bardiglio marble, as was the companion piece "Percheron Mare: Messaline (and Foal)." The Suffolk Punch "Sudbourne Premier" was cast in bronze, plated with gold and then washed with a beautiful copper colored patina. His mane was embellished with lapis lazuli and his eyes were made out of onyx and ivory. The Shires, the largest of all the draft horses, were represented by two stallions, "Field Marshall V" and "Harboro Nulli Secundus." Both were chiseled bronzes, plated with gold and completed with a copper colored patina.

The third category consisted of three thoroughbreds and a polo pony named "Perfection" [photo 5]. Although no one knew his breeding, this heavy-weight pony was a winner at Hurlingham and Ranelagh in 1922, 1923 and 1925. The thoroughbreds included Haseltine's composite work of the thoroughbred in addition to the famous steeplechaser "Sergeant Murphy," winner of the Grand National in 1923, and the productive sire "Polymelus", whose progeny won over a million dollars in the 1920's.

Each individual animal was cast one-fourth life size and mounted on a matching marble base. The bases were inscribed HASELTINE on one end with the date in Roman numerals, and the name or breed of the subject was placed on the other end. It is important to note that several of the works originally carved in stone were also cast in bronze. It depended on the customer. He cast a set one-eighth life size at a later date.

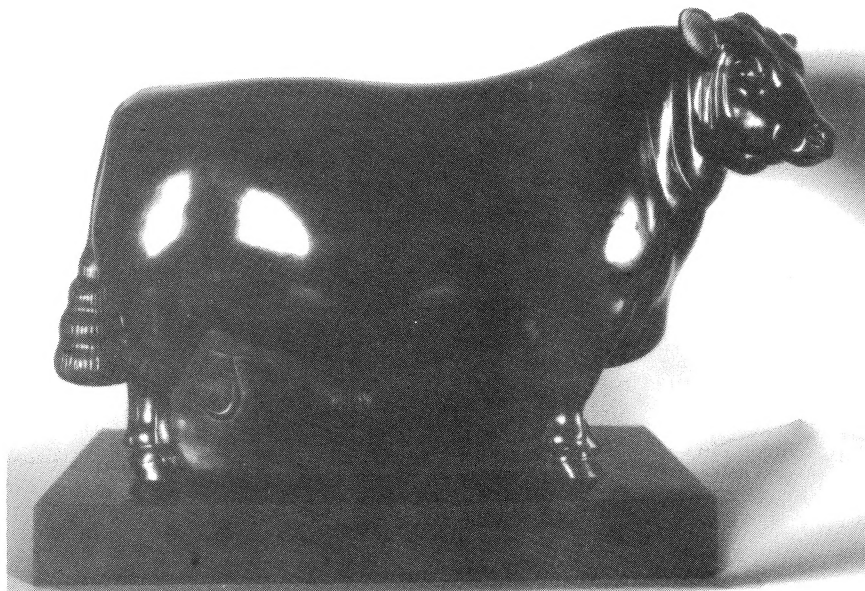
This group was added to over the years and the additions included a Clydesdale Stallion, an Arabian horse grouping, the fabulous chaser "Easter Hero" and the Prince Agha Khan's famous thoroughbred mare "Mumtaz Mahal."

The Champion Domestic Animals of Great Britain took four years to complete. Realistically, this was a very short period from conception to finished product. It is therefore important to note here that Haseltine had a tremendous studio in Paris and another in New York. He had working for him the finest stone and marble cutters, plastic and bronze casters and patina specialists in the

business. He would first make a plaster model, have it cast, then make a second one and even a third. This way he never lost the freshness of the original figure, but was still able to correct it and finish it to his full satisfaction. With only a few exceptions all of his work was modelled from life. He mainly worked with the Val-suani Foundry in Paris, but he also used one in New York. Often he would start a work in one studio and complete it in the other. In June, 1925 several of the British Champion Animals were exhibited at Galerie Georges Petit in Paris. The "Suffolk Punch" was purchased by the French Government for the Luxembourg Museum and Mr. George Blumenthal ordered the Percheron Group (two works), which he later donated to the Metropolitan Museum. The complete collection was exhibited in London in 1930 by Knoedler's Gallery. The Tate Gallery ordered the "Suffolk Punch" and Mr. Marshall Field placed an order for the complete set of the British

Champion Animals to be donated to the Field Museum in Chicago. In a letter from Mr. Field to the Museum, dated October 30, 1925, regarding this substantial gift, he remarked that Haseltine had agreed to limit the castings of this series to no more than six each, except for the one or two castings that had already been sold to art museums.

Due to the generosity of Mr. Paul Mellon, eighteen of the nineteen sculptures that represent the *Champion Domestic Animals of Great Britain* are on view at The Virginia Museum of Fine Arts in Richmond, Virginia. Each is wonderfully displayed and adorns



2. Aberdeen-Angus Bull: Black Knight of Auchterarder, from the set, *The Champion Domestic Animals of Great Britain*. 1933. Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.

the entrance to the Paul Mellon Collection of British Sporting Art. This is the only complete set in the United States.

The completion of this important group marked the second distinct period of Haseltine's career. Aime Morot had told him that someday he would be influenced by the art of India and in 1925 he was invited there by the Maharaja Jam Saheb. He was asked to design a monument to the Maharajadirah Jam Shri Rawalzi, founder of the House of Nawanager in 1535.

After the extensive task of modeling 19 one-fourth life size sculptures, a heroic size monument posed no problem. The Maharajadirah was to be mounted on his Kathiawarian stallion "Uchaiswa." For the equine model Haseltine used the stallion "Ashwani Kumar," a direct descendent of the horse Jam Rawalzi rode into battle. Arrangements were made to ship the stallion to Haseltine's studio in Paris and his round trip journey totaled 12,296 miles. This grandiose monument was cast in gold bronze and completed in 1926. Eventually Haseltine also completed a monumental sized pink marble head of "Ashwani Kumar," which stood over 5 feet, 11 inches tall and was adorned with a gilded bridle and onyx eyes.

Haseltine was further commissioned by the people of Jamnagar to design a statue of the current Maharaja in commemoration of his Jubilee. Also a heroic size monument, it was cast in gold bronze, and unveiled in 1934 by the Viceroy of India.

The time Haseltine spent in India marked the third period of his career. The commissions he undertook were characterized by a more "formal" and highly stylized treatment.

Two of his most formal works had to be the sculptures of the Maharajah's favorite Arabian stallion and mare, "Indra" and "Lakshmi." Haseltine started detailed drawings of them in 1938. In 1940 the plaster casts were sent to his studio in New York. His ultimate goal was to cast them in 24 karat gold and ornament them with precious stones. The high cost of materials, required a patron, however. Eventually Barbara Hutton fulfilled this requirement. The heads, cast one-fourth life size, weighed more than 30 pounds each. They were approximately 15 inches high including the base. The stallion contained 135 ounces of gold and was ornamented with 164 rubies, 16 full pearls, 94 half pearls, 69 tafel diamonds, 12 emeralds and 8 sapphires. The mare weighed in at 178 ounces of gold with 182 tafel diamonds, 24 emeralds, 12 sapphires, 46 half pearls, six full pearls, 21 rubies and 13 ruby heads. All the precious stones were purchased from a New York dealer. Their total value was in excess of 1.5 million dollars.

Haseltine wanted to exhibit them at the Tate Gallery in 1958 where he was offered a one-man show. But Miss Hutton refused because, according to her, she had not had time enough to enjoy them. Everyone knew however, that it was because she did not want the world to know the exorbitant amount of money she had spent.

Less elaborate replicas were subsequently made. The original headdresses consisting of a large emerald surrounded by pearls were eventually removed and replaced with aigrettes carved in smoke crystal. They were also cast in 24 karat gold and then mounted on rock crystal bases carved in Germany.

Haseltine frequently visited the Maharaja, or "Ranji" as he was called by his cricketer friends, and completed several commissions. In 1938 he had planned to return to mount a major exhibition of all his Indian works, but the second World War dashed all his plans.

In addition to his "royal" commissions Haseltine was in great demand by members of the affluent American horse racing community. He modelled "Royal Minstrel" and "Twenty Grand" for Mr. John Hay Whitney, "Sir Gallahad" for Mr. Marshall Field, "Billy Barton" for Mr. Howard Bruce, "Cavalcade" for Mrs. Isabel Dodge Sloane and "Man o' War" for Mr. Walter Jeffords

among others.

In 1938 he was commissioned by Mr. Samuel D. Riddle to design a monument to "Man o' War". This larger than life statue proudly stands by the horse's grave in Lexington, Kentucky. His other monumental equestrian statues include one of George Washington located on the National Cathedral grounds and another of Field Marshal Sir John Dill which stands over his grave at Arlington Cemetery.

During the 1940's and 50's Haseltine's work was exhibited in London, Paris and throughout the United States. His commission work continued to mount and he completed a bronze of "Aureole," son of "Hyperion", for Her Majesty the Queen of England. He also undertook work for Lady Wentworth, who owned England's Crabbet Park Arabian Stud, and was asked to model two more bronzes for the Whitneys of "Tom Fool" and

"The Porter." He continued to remodel and perfect his "thoroughbred horse" and a casting of it was purchased by Sir Winston Churchill.

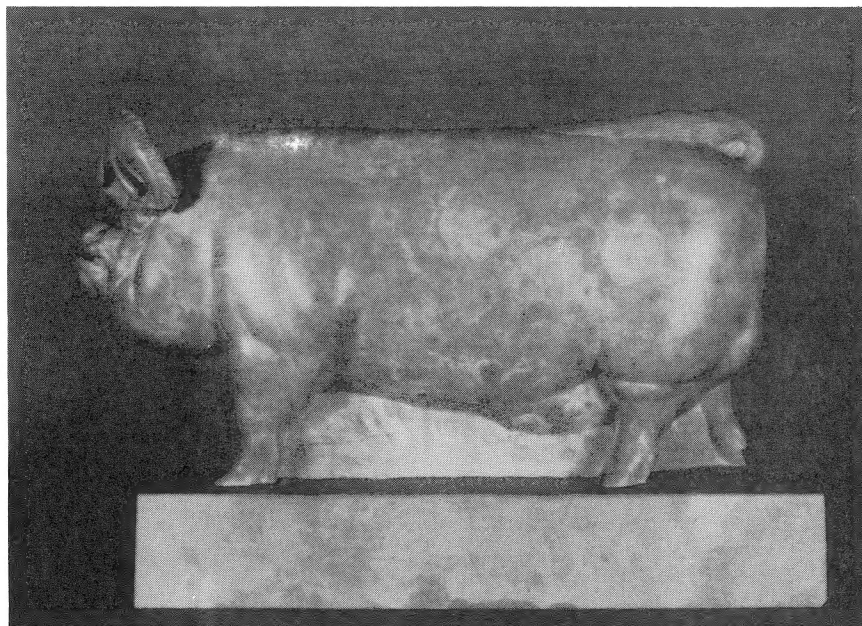
At the time of his death in January 1962 Haseltine's work was represented in over 30 museums worldwide, including the Museum of Modern Art in Paris, the Victoria and Albert Museum in London, the Philadelphia Museum, and The Rhode Island School of Design. Getting what appeared to be a late start on his career at age 27 did not seem to affect Haseltine's immense contribution to the world of art.

Herbert Haseltine

will always hold a distinct place in the history of 20th century sculpture. Time will remember him as a gifted technician who modelled his subjects with great sensitivity. He was able to achieve that delicate balance between objective and subjective beauty that will always separate a good artist from a great one.

The author of this article, Elizabeth Barton Dubenitz, is compiling information on Haseltine for a proposed book. If you should own a work by the artist, or have any biographical information concerning his life, please contact her at Box 254, Middleburg, Virginia 22117, telephone 703-687-6447. If requested, information will be kept in the strictest confidence.

Mrs. Dubenitz is co-owner of The Sporting Gallery, Inc. in Middleburg. Her father, R. Gordon Barton, a Life Member of the NSL, founded the gallery in 1963. The above article was researched in part in the National Sporting Library.



3. Middle White Boar: Wharfedale Deliverance from the set, *The Champion Domestic Animals of Great Britain*. 1933. Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.

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Abbreviations used: CVRS =covers; BN =bound; DJ =dust jacket; LEA =Leather; OW =otherwise; PB =paperbacked; PLTS =color plates; SL =slightly; TEG =top edge gilt; VG =very good; REPR =reprint; # =numbered edition.

Author	Title	Date	\$	Notes	Author	Title	Date	\$	Notes
Watson, JNP	Aldin, Cecil	1989	5	bio pub by BSAT	Foote	Hoofbeats	1950	2	Great horse
AFC	American Foxhound Club pamphlets	1971-74	10	bound	French-Blake	...show jumping	1967	2	World of...; dj
AFC	American Foxhound Club calendars	1986	2	(2)	Forester	Horse of America	1857	40	Vol. I & II
AHSA	AHSA Rule Book	1940,5,2	10		Gambado	Academy...	1929	15	...for grown horsemen; Gordon Ross illus; #461 reg. ed.
AHSA	Official Blue Book	1915,16,17,18,28	50	wonderful h's history	Goodwin's	Turf guide	1883	2	
Bruce	American Stud Book	1872	75	Vol. I & II	Osbourne	Horses,	1966	2	signed by author
Ansell	Riding High	1974	2	dj	Griffith	...horse	1967	2	How to live with a...
Ansell	Show Jumping	1951	2		Griswold	Sport-land & water	1915	20	Vol. II; signed by author
Bailey's	"Hunting Directory	1954-55; 1970-71	10		Grand, Gordon	Col. Weatherford	1933	40	DERRYDALE
Barker	Young entry	1939	2	dj, illus	Grand, G.	Col. Weatherford's...	1935	40	young entry; DERRYDALE
Barney	Clothes & the horse	1953	2		Grand, G.	Millbeck hounds	1947	15	
Barrette	Countryman's journal	1981	2	Maine coast & farmlife	Grand, G.	Old man	1934	40	DERRYDALE
Beagle (NBC)	" annual report	1982-3, 83-4	2	(2)	Grand, G.	Silver horn	1937	10 ea	(2) copies
Beagling	" let's go!		1		Grand, G.	Silver horn	1934(?)	15 ea	Country Life large edition, (2) copies, Cop. #1 in dj
Beckford	Thoughts upon hunting	1930	10	reprint of 1796 ed., 16 colored eng.	Grand, G.	Stewart, Redmond	1938	25	bio of "foxhunter and gentleman" (2) copies
Bell	Foxiana	1929	20	Gordon Ross illus.	Grand, G.	Southbough for	1939	40 ea	DERRYDALE; (2) cop; signed; dj
Benoise-Gironiere	conquest of...horse	1957	5	dj	Hare	Language...sport	1939	10	reference
Berry	Eton college hunt	1968	2	history	Hare	Harehunters all	1952	5	Beagles, etc.
Boker	Legend of...hounds	1929	20	Gordon Ross illus.	Harewood	Flat racing	nd	20	49 pls; Lonsdale Library; dj
Breese	...Laws of foxhunting	1909	50	classic	Hayes	Stable mgt...	1947	7	...& exercise; dj
Brooke	Training to jump	1913	2		Herbert	Field sports	1849	30	Frank Forester's Vol. I & II
Brooke	Horse lovers	1927	2		(Herring)	Hunt, The	nd	12	as portrayed on Spode china
Bryden	Horn & hound	1927	8	British hunting	Hewitt	Hare hunting	1975	7	as new; dj
Bryn Mawr	" Hound show	1987 & 89	2	(2)	Higginson	...sporting authors	1949	35	Br. & American...
Chronicle	"...horses	1987	2	Horses in sport	Higginson	Foxhunting...	1948	12	...theory & practice
Clarke	Intro...beagling	1973	2		Higginson	Hunts of US...	1908	60	...& Canada; spine faded
Clayton	Chase...	1990	7	new; guide to fh in G.B.	Hinton	Showing...horse	1946	2	dj
Conyers	Sport reminiscences	1920	5		Hill	...jumping x-country	1979	2	Teaching horse...
Courses & Eleveage		1974	2	Fr. racing	(anon)	Horse-racing	1863	25	excellent hist. Br. racing; covers poor, cont. good
Crowell	Vav...Am. Horses	1951	2	prev. owner's stamp	Hitchcock	"To horse"	1948	2	dj; on training
Culley	Lifestock...	1807	35	...observations, early agr. bk.	Hope	Horseman's manual	1972	2	training, etc.
(Blood-horse)	Dame-Stakes Winners	1970	2	covers 1932-69	...horse & hound		1977	2	90 years of
Darvill	Treatise...Eng. racehorse	1828	60	1st ed. orig. paper covers; loose; fold-out plate of race-course; plates of shoes & blacksmith's shop	Horse & Hound	Foxhunting...	1978	4	...companion; dj
Davidson	" event. champ.	1980	2	bio; like new	Horse booklets			4	6 pamphlets on care, training, history, etc.
d'Endrody	Give...horse chance	1959	2	1st; dj	Hundt	...riding	1976	2	Invitation to; dj; like new
Denlinger	Beagle...	1956	5	...the complete	Kempson	Trinity foot beagles	1912	2	illus.
Devereux	Ride pony right	1974	1	dj	Kendall	Polo ponies	1933	30	DERRYDALE
Dinamore	...equine friends	1944	1	Our...	Kenrick	Horses in Japan	1964	2 ea	(2 copies) dj
Dixon	Hunt...olden days	1912	10	fh; illus. from sporting prints	Kieran	Am. sporting scene	1941	15	Golinkin illus.
Duran	...diary	1989	2	illus. by author; blank pages for stable & show records	Lambton	Men & horses	1963	2	...I have known
Edwards, Lionel	Famous foxhunters	1932	25	covers faded; al. foxing; ow good	Leitch	Spanish riding...	1956	3	...school
Edwards, L.	Huntmen part...	1929	25	...& present; vg dj al. worn; ow good	L'annee hippique		1953,61,62,64, 65,73,87	8	review international equi. sports
Edwards, L.	Sketches in...	1933	25	stable & kennel; dj, al. foxing; ow good					
Edwards, L.	Tally-ho back	1931	25	near vg					
Edwards, L.	Reminiscences...	1947	20	...of sporting artist; bio					
Emerson	...harness racing	1951	2	A fan's guide to...					
Erasminger	China...	1973	1	look at agri.					
	horse...	1955	1	Field book of...					
Fillis	Break. & riding	1939	8	trans. by M.H. Hayes					
Fitzwygram	1894	Horses & stables	5	stable plans, etc.					

Author	Title	Date	\$	Notes	Author	Title	Date	\$	Notes
Laune	...quarter horses	1973	20	America's...dj	Spiller	Grouse feathers	197?	20	illus. Lynn Bogue Hunt
Lenthilhon	40 yrs. beagling...	1921	4	...in the U.S.; MB Awixa	Spooner	Pony trekking	19?	1	
Liedtke	Royal horse...	1989	20	...& rider; new, dj, art & hamshp 1500-1800		Sport & horse	196?	7	Va. Museum exh. cat.
Linsley	Morgan horses	1857	100	"rare Am. horse book- presentation copy from author"		St'chasing & fh		7	8 programs & hist. of Blue Ridge hunt
Littauer	Common sense...	1951 1st ed.	10	dj al. torn	Stoneridge	Horse of your own	1968	4	dj
Littauer	Horseman's...	1962 1st ed.	10	dj; vg	Stoneridge	Horse of your own	1980	7	new ed.
Littauer	Schooling...	1956 1st ed.	10	dj; vg	Surtees	Ask mamma	1858	90	Leech illus;lea 1/2 binding; teg; 1st ed; near fine
Lloyd	Beaglers	1971	5	dj; vg	Surtees	Ask mamma	1949 rept.	10	copy 1858 ed.
Lloyd	Beagling	1954	5	vg	Surtees	12 vol. set	1929	300	#74 of 950; matching red cloth binding
Lloyd	Hounds	1934	8	16 color & 75 sketches; cvs al. smoked	Surtees	Hawbuck grange	1847	75	1/4 lea; Phiz illus
Sutherland	Yellow earl	1966	2	bio of Lonsdale	Surtees	Mr. Sponge's...		30	...sporting tour; emb. red cloth bind; Leech illus fro original plts.
Lyon	First aid hints...	1951	2	...vet. note bk	Taplin	...stable directory	1803	60	...or modern system of farriery Vol. I & II; covers original (?)
Mackay-Smith	Am. Foxhound	1968	150	classic on subject; scarce; cloth					
Mackay-Smith	Am. Foxhunting...	1970	50	...anthology; #317					
Mackay-Smith	Foxhunting in...	1985	15	...North Am.; dj	Thomson	TB horse...		5	4 pamphlets on racing, etc.
Madden's...	Hamburg place	1965	5	"wizard of the turf"	Thomson	Construct...	1972	4	...x-country obstacles
MAGA	Blackwood's	1969-71	20	19 issues; British literary magazine	"Threshold"	Picture guides	1989	8	8 NRW; pb; for young riders
Mather	Master of Radnor	1947	8	diary; \$39/750	Trew	Horse through ages	1956	4	dj
Morris	Hunter seat equi.	1979	4	dj	Upton	Newmarket & Arabia	1873	25	...racers & coursers", Arabian horses
Morrison	Fox & hare...	1954	4	...in Leicestershire	Vyner	Notitia Venatica	1841	40	foxhunting treatise; fr. cvr. loose; plts
Munnings	Artist's life, Second Burst, The Finish	1950, 51	30	3 vol.	Walford	Champion...	1975	2	...horses of Americas; dj
Mutch	"about horses	1978	2	cartoon book	Wallace	American stud-book	1867	100	Vol. I; scarce
Nimrod	Chace, turf & road	1870	25	covers faded	Wallace	American Trotting...	1871	50	Register; Vol. I
Nevill	Old sporting prints	1908	75	cover has been taped	Walrond	Driving, Ency.	1979	5	signed; dj; vg
Nimrod	John Mytton, Esq.	1925	15	memoirs; plts after Alken & Rawlins	Watney	Elegant carriage	1961	5	dj; vg
	National horse show	1983	1	100th anniv. catalog	Watson	Br. & Ir.	1982	8	...Hunts & Huntsmen; 2 vol.
	Noble science	1930	3	"songs of fox chase"	Way	Anatomy of horse	1965	4	dj; vg
	XIX Olympics	1968	2	Equestrian sports at Mexican games	Webster	Pet names...	1989	2	...pet signs; pb
	Red foxes...	1956	2	(2) cop.	Welcome	Cheltenham	1957	2	...good cup
Oliveria	Reflections...	1976	7	...on equestrian art	Wheelwright	Sporting sketches	1871?	8	col. plts; taped sp.
Pape	Driving, art of	1988	8	as new; dj	Whitbread	Book of horses	1962	2	dj
Paget	Melton Mowbray	1931	15	...of John Ferneley; spine faded ow vg	Williams	Beagles	1955	10	dj
Paget	Beagling, art of	1932	2		Williams	Beagles	1955	10	
Pawle	Beagling, hints on	1929	2		Wheeler	Year round	1968	10	sl. case; vg
Peer	Cross country...	1902	12	...with horse & hound	Winhurst	Hound, book of	1964	2 ea	2 cop; 1 dj
Peer	Hunting field...	1910	2	...with horse & hound	Wood	Thoughts on...	1938	20	...beagling; illus Ivester Lloyd
Peters	Just hunting	1935	10		Woolner	Hare...hunting	1971	3	anthology; dj
Ppyer	...young beagler	1954	4	Letters to...	Wright	Ride, hunt, show	1950	2	dj
Putnam	Love in...lead	1979	2	see-eye dogs	Youatt	The Horse	1851	30	taped sp. ow good
Porter	Quarter horse,	1973	2	how to enjoy...	Young	Western horse	1954	2	schooling; dj
Podhajsky	My horses...	1969	5	my teachers; dj; vg	Van Urk	Am. Foxhunting	1940	150	Vol. I & II DERRYDALE
Reeve	Foxhunting recollections	1928	10	dj; good-vg	Kelley, ed.	Year bk of horse	1934	2 ea	(2 cop)
Reeve	Golden days...	1958	25	...of foxhunting; slipcase; #181	Garbutt	Day of horse	1976	5	sketches by author; vg
Reeve	That reminds me	1957	8		Lawrence	Complete farrier	1816	75	cvs. loose
Reeve	Radnor...	1921	10	...reminiscences; fh journal	Buck	Horses in training	1903-1942	20	17 vol.; misc yrs
Reeve	Red costs...	1940	40	DERRYDALE; in Chester co.; #552; Gerald Webb's signed copy	Lyon	Irish Horse		10	misc yrs; 16 vols.
Rittenhouse	Am. horse...	c1968	15	...drawn carriages; dj		Horsemans' year		1 ea	misc yrs
Rivers	Through her eyes	1990	2	bio.; new pb		Am. Racing Manuals		100	misc yrs; 20 vol
Rodenas	deNemethy years	1983	5	vg; dj		Am. Racehourses		100	8 vol; misc yrs
Robertson	TB racing...	1964	10	...in Am. history; dj		Sportsman, The	1/27-10/37	300	monthly mag. comp. except Mar '28
Roe	Sporting prints	1927 1st ed.	50	48 color plts	Crowe	Country Life	1933-41	100	Monthly mag. 100 issues
Rosell	Maryland hunt cup	1975	10	author signed; #292		Sport...Find It	1953	25	Paul Brown illus #115/1475; vg; author signed
Russell	Sporting society	1897	75	Vol. I & II	Feversham	...Stories of the Chase	1972	2	Anthology; vg
Santini	Riding reflections	1932	20	DERRYDALE; cvr spotted	Podhajsky	Spanish Riding Academy	1947	8	Eng. Text; vg
Schamberg	Beagling &...	1973	4	...baseting	Summerhays	Elements of Hunting	1950	2	DJ; good
Sharpe	Practica stud groom	1030	5		Phillips	Classics of American Shooting	1930	15	illus; near vg
Simpson	Horses	1961	1	pb	Anderson	King of the Roses	1983	2	TB Racing fig; dj; vg
Skinner	American farmer	1823	25	Vol. IV; fr. cvr loose;	Alverson	Drum Rummin' Fool	1976	2	Rodeo Fic; dj; vg
Shoemaker	The Shoe	1976	5	dj; vg; lots pix	Doty	Monday Horse	1978	2	Horse Show; Juv Fic
Slater	Hunt country	1967	5	Va.; dj	Doty	The Crumb	1976	2	Horse Show; Juv Fic
Slater	Hunt country	1973	8	revised ed.	Griffiths	Dancing Horses	1982	2	Spain; Bullfights; Fic; vg
Smythge	Book of hroces	1956	1	dj	Gomez	Me and My Boss	1976	2	TB racing fic; vg
					Hartenstein	Swampfire	1973	2	Juv Fic; dj; vg
					Hudnut	Horse of Her Own	1963	2	Juv Fic; dj; vg
					Dock	Little Hawk--Morgan Stallion	1967	2	Juv Fic; Morgan horses
					Weatherby	General Stud Book Vol. IV	1836	10	From earliest accounts to 1836; front cvr loose
					Weatherby	General Racing Calendar	1860-1997	100	complete (?)



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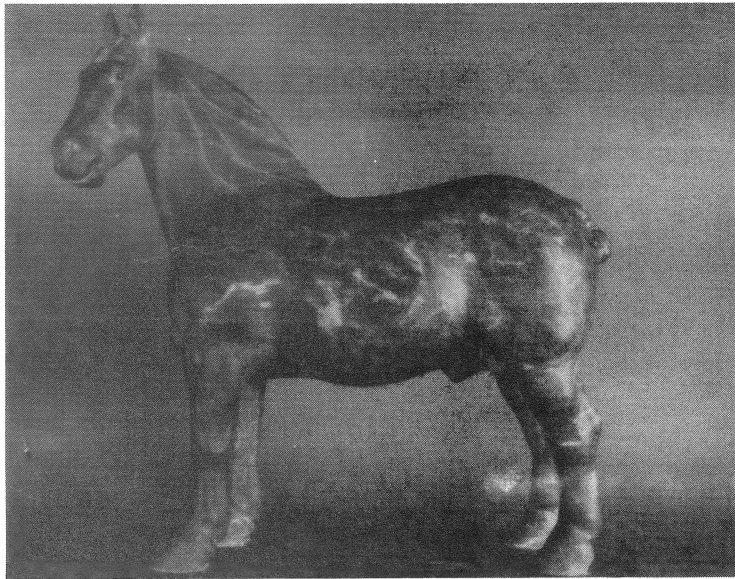
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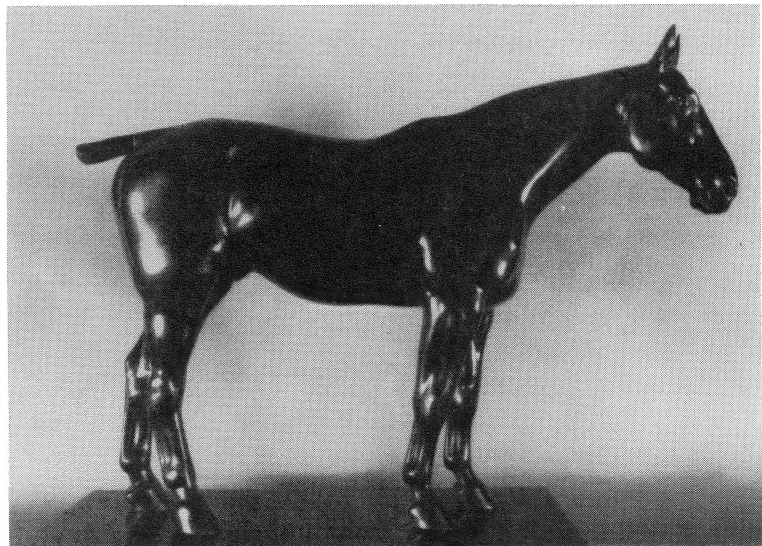
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4. Percheron Stallion: Rhum, 1930. Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.



5. The Polo Pony: Perfection, 1933. Virginia Museum of Fine Arts, Richmond. The Paul Mellon Collection.

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